



## Mansfield New Prez

by Elizabeth McCallister

Last week, the Glendon College Student's Union (GCSU) conducted its spring elections. Students were asked to vote on the GCSU executive candidates and amendments to the union's constitution.

Hugh Mansfield has been elected the president of the GCSU. The following people were elected as well: Olivier Vancoillie, Director of Academic Affairs; Alex Lamba, Director of Clubs and Services; Velda Abreu, Director of Communications; and Pierre Allen, Director of External Affairs. The following persons were acclaimed to their positions: Steve Black, Vice-President; Deborah Manger, Director of Cultural Affairs; and Kathie Darroch, Glendon Student Senator.

The results of the election are unofficial at this time because they must be approved by Council. The Chief Returning Officer (C.R.O.) Kenneth Haines will be presenting his report and the results to Council tomorrow night at the weekly meeting (6:30p.m., Senate Chamber). Haines states: "Complete statistics will be made available when they are official."

Haines says, "All the referendum issues were passed." Most of the GCSU constitutional amendments were minor revisions. Judy Hahn was ratified by the students as ProTem's Editor-In-Chief for the 86-87 academic year. She received 64.91% of the vote in her favour, while a further substantial portion of the votes was abstentions.

There had been some concerns that an unauthorized person had been at the polling booth. Lisa Ker, the person in question, is the GCSU Speaker

of Council and therefore, according to the C.R.O., "she operated in the capacity of Speaker of Council". He then paraphrased Section 43 of the GCSU Constitution to allay the concerns of any misinformed students: "The Speaker of Council must supervise the returning officers." Ker was present at the Candidates' Debate, the polling and the counting of the ballots.

Each position in the election was placed on separate ballots. It is unofficially estimated that 24.77% of the eligible voters turned out for this election. Haines comments, "Although only approximately 25% voted, if we consider the amount of information to be interpreted by the voters, this figure is comparatively good."

The campaign was free of the allegations that plagued last year's elections. Haines states, "As always the campaigning techniques varied, I think, the major consistencies amongst the campaign teams were their responsiveness to the prescribed regulations and their energetic and imaginative slogans. There wasn't any mudslinging. I think everyone realized the importance of maintaining both the community's and the individual's integrity."

The elected representatives have already begun to prepare for next year. They have approached members of the current GCSU executive regarding their duties and responsibilities. According to Haines, "the elected members of the Executive for 1986-87 appear already to be setting the gears in motion for next year."

As a final summation of the election results, the C.R.O. states, "It is my belief that we are all looking forward to making next year a productive and representative one."

## Clarity and Eloquence At The Helm of Glendon Gallery

by Robert Delaney

"Art should function as much to enrich, enoble and enliven, as it should to challenge and question existing assumptions and ideas. Art should please as much as it should provoke."

These words, earnestly spoken, are those of the new Director-Curator of Glendon Gallery, John Silverstein. Silverstein comes to the Glendon Gallery with an acuity for art that has been nurtured through years of study, teaching, and a position of Director-Curator at the Stratford Gallery, a position which he held for six years.

John envisions his work at the Glendon Gallery as a multifarious task, of which a commitment to the francophone character of the gallery is only one part. Another facet of John's work will be to keep the gallery's format consistent with the liberal arts forum that it is. This means the gallery will be a place "where the discussion and presentation of ideas, and where a diversity of points of view are encouraged." Furthermore, "the gallery should be a forum for political and social, not to neglect esthetic concerns."

"Art moves between two seemingly opposing, but often complimentary poles of pleasure and provocation" says Silverstein, so visitors to the gallery, or anywhere that the passive visual arts are shown, should "be prepared for a quiet, contemplative experience. Unlike the theatre, you have to meet art

half way".

The public should not be intimidated by the "elitist" perception of art, believes Silverstein. He would be the first to admit that many contemporary art forms are difficult to interpret and that their meaning may not be immediately apparent. Thus, it can be a frustrating and alienating experience. "Aside from the fact that we do live in alienating times, it has been my experience that the people who are willing to spend some time with the art form, and are open to discussion about it, usually are not disappointed in the end." At the Glendon Gallery, the main function is educational, so Silverstein and the gallery staff are most willing to assist anyone with the interpretation and educational process of art.

Although the Glendon Gallery is small, it has a sizeable reputation off campus due to its commitment to serious art. If Silverstein can maintain the present level of excellence, then he will be satisfied with his contribution to the gallery as the Director-Curator. He does, however, hope that students, faculty and staff will appreciate the gallery as a rich resource within their midst. For "an art gallery should be alive, this takes lifeblood flowing through it, meaning that all can come and expect to be stimulated".

Plans for the future include "unpredictability" and perhaps a few surprises. The next

attraction at the gallery, on March 27th, is the annual showing of work by students in Peter Koliznyk's art class, Line and Form. Past showings have proved to be a good party on opening day, but more importantly, it's often the first chance these students have had to display their works, so that the vulnerability of their art to the whimsical public is something they have not yet had to deal with. This showing would be the perfect time to drop into the gallery and take a look; you might be pleasantly surprised. It would also be a terrific show of support for many young students of art.

Memberships are available for \$4.00, and any member of the Glendon Gallery enjoys free admission to the Art Gallery of Ontario. Furthermore, membership provides a source of revenue for the gallery and also entitles the bearer to discounts on gallery related events, and advance notice of upcoming exhibitions at Glendon Gallery. Viewing the art may be done on Monday to Friday between 10 a.m. and 5 p.m., Thursday 6 p.m. to 9 p.m., and Sunday 2 to 5 p.m..

If you would like to be a volunteer, there are tasks ranging from deskwork to small research projects available from time to time. You can contact John Silverstein at 487-6206, or drop into the office in the Glendon mansion during regular office hours.

## UN Team Solves Grievance

by Elizabeth McCallister

At their last meeting, the GCSU Council was presented with a grievance from a former UN team member. The Council is empowered by its constitution to mediate and investigate grievances.

At an earlier UN Team meeting, certain members were informed that they were either on probation or off the team. One person who was asked to leave the team asked the GCSU to mediate on his behalf. This former member wanted the return of his \$40 membership fee. He felt he had done the required amount of work.

The team's spokesman, Rudy Najm stated, "No money will be refunded." This decision was made by the entire team since the \$40 was "strictly a membership fee" and had already been sent to the conference officials in New York city.

The controversy arose when members questioned the evaluations which the basis of the punitive actions. The evaluation of the members was done by

Stéphane Simard who is the chairman of the UN Team. Members of the team were evaluated on their academic work, fundraising efforts and team enthusiasm.

Some members of the team had questioned the method and presentation of these evaluations. It had been felt that the punitive measures which resulted from this rating system came without warning to the mem-

bers. While no specific warnings were given, Najm stated "people knew that one day" action would be taken.

By the week's end, the UN Team had reached a settlement with the people involved. The member who was asked to leave was given a \$39 refund on his membership fee. A token one dollar was not refunded, since the team felt it did not have to return any money.

## Council Says No To Star Wars

by Elizabeth McCallister

Last week, the Council of the Glendon College Students' Union (GCSU) passed a motion urging York University not to do research directly relating to the Strategic Defence Initiative.

The motion as passed was: "Be It Moved that the council of the GCSU is opposed to direct research leading towards strategic defence initiatives. However, the council urges the university not to abandon scientific research which may, in the minds of some people, be

construed to aid strategic defence initiatives directly."

The passage of the motion was preceded by a debate during which some members expressed concern over the wisdom of taking such a stance when the university is in need of money. Others countered that acceptance of such research on financial grounds would be "selling out".

This issue had been brought to Council's attention by the Glendon Student Senator, Neil Orford. The motion was passed 11 - 6 - 3.

### Unofficial Election Results

candidates	Votes Cast	Percentage of Votes Cast
Hugh Mansfield	362	78.19%
Ken Bujold	88	19.01
Kathie Darroch	2	.43
Neil Orford	1	.21
abstentions	4	.86
spoiled	6	1.29
Olivier Vancoillie	231	49.89
John Land	206	44.49
abstentions	18	3.89
spoiled	7	1.51
Alex Lamba	246	53.13
Sara Perry	166	35.85
Tim Inkpen	40	8.69
abstentions	10	2.16
spoiled	1	.22
Velda Abreu	267	57.67
Ron Hitti	173	37.37
abstentions	15	3.23
spoiled	8	1.73
Pierre Allen	269	58.1
Carolyn Ramsay	104	22.46
Theresa McCallister	74	15.98
abstentions	13	2.81
spoiled	3	.65

# Classifieds

## THANK-YOU/MERCI

### Campaign Thanks

John Land and his Campaign Manager would like to thank all of those who voted for him and would like to say to all of those who didn't, "You made a mistake" (only kidding. Good luck Olivier Vancoillie)

## ANNOUNCEMENTS/AVIS

### Glendon Student Security And Escort Service

For your service. At your service. From 9 p.m. to 1 a.m. 7 days a week For an escort or help Call 667-3333 And ask for Glendon Student Security.

### Glendon College Economics Club

The Economics Club will pre-

sent a discussion led by Professor Avi Cohen, Department of Economics, Faculty of Arts, York University on *Prices, Capital and the One-commodity Model in Neoclassical and Classical Economic Theory*.

Time: Thursday March 20, 1986.

Place: Senior Common Room All welcome.

### Attention Attention

Presently, a journal concerning international affairs is being created. Many students are already working toward this end. However, the involvement of many other serious, dynamic and interested persons is required in order to make it successful. Posts are open. The 86-87 challenge is yours. Call right now.

Yves Caron 487-6231

Olga Nunes 489-7399

Michèle Rioux 481-1896

Annick Turgeon 487-6184

### Attention Attention

Un journal à caractère international est présentement en création. Plusieurs étudiants y travaillent déjà. Cependant, la mise sur pied de ce projet requiert la participation de nombreuses personnes sérieuses, dynamiques et intéressées. Les postes sont ouverts. C'est à vous de relever le défi 86-87. Communiquez dès maintenant avec:

Yves Caron 487-6231

Olga Nunes 489-7399

Michèle Rioux 481-1896

Annick Turgeon 487-6184

### Recreation Glendon

Recreation Glendon is pleased to announce that we have added a unique new series of informative, motivational booklets from *Participation* to our ever expanding resource centre. Over the past 14 years, *Participation*, "the Canadian Movement for Personal Fitness", has established an impres-

sive record for successfully communicating the health and fitness message to Canadians.

In keeping with *Participation's* successful communications style, these booklets have been designed to make sometimes complex subjects easy to understand. They also contain many practical suggestions that can be readily adopted. Topics include Back Exercises for a Healthy Back, Wellness, Fitness, Running and Weight Control, Back owner's manual, and Stress Management. These booklets are available for free from the Proctor Field House. In addition to the booklets from *Participation*, Recreation Glendon's library contains books on a wide variety of fitness and lifestyle topics. For more information about what is available contact Cathy Clarke, at 487-6150.

### Fitness Makes Sense

During the week of March 8 - 15th,

Recreation Glendon will be hosting in conjunction with the Ontario Fitness Council "Fitness Makes Cents". During the week anyone interested may come try one of Recreation Glendon's Fun Fitness classes and receive a gift pack containing more than \$10 worth of fitness goodies - *Veerve* magazine, coupons and discounts to local stores, 1986 OFC calendar, plus much more. Everyone participating has chance to win a week's vacation for 2 at Hedonism II, Jamaica. All for only a \$5.00 registration fee, \$7.00 at the door. Proceeds from the week's event will be donated to the Ontario Fitness Council. For more information about "Fitness Makes Cents" at Glendon College, contact Cathy Clarke at 487-6150.

### WANTED/ RECHERCHE

#### Centre d'Orientation Professionnelle

Aucune Expérience N'est Re-

quise

Poste - orienteurs professionnels adjoints bénévoles pour l'année universitaire 1986-87

Tâches - aider les étudiants à rédiger un curriculum vitae et des lettres de demande d'emploi et à se préparer aux entrevues

- diriger de petits séminaires d'information sur toutes ces questions

- aider les étudiants à trouver des documents dans la bibliothèque des professions

- présenter à des groupes d'étudiants en résidence les avantages qu'il y a à planifier très vite son avenir

Avantages - clarification de vos aspirations professionnelles

- chances accrues de trouver un emploi après l'obtention de votre diplôme

- acquisition d'une solide expérience qui est très appréciée par les employeurs et par les comités chargés de sélectionner les étudiants de second cycle

- rencontres personnelles avec des employeurs potentiels

- travail en équipe et acquisition des qualités requises pour diriger

En aidant les autres étudiants vous vous aidez vous-même! Pour plus de renseignements adressez-vous au Centre d'orientation professionnelle ou composez 487-0948.

#### Counselling and Career Centre

No Experience Necessary

Position - volunteer Career Planning Assistants for the 1986-87 academic year

Responsibilities - help students with resumes, job applications and the job interview

- lead short information seminars on the above

- assist students in the Career Resource library

- speak with student groups in residence regarding the need for early career planning

Benefits - clarify your own career goals

- increase your employment opportunities after graduation

- obtain valuable experience which is impressive to both employers and graduate selection committees

- make personal contacts with potential employers

- an opportunity to work as part of a team, and develop leadership skills.

By helping other students, you will also be helping yourself! For more information, come to the Counselling Centre, Room 116, Glendon Hall or call 487-6154



## PERSONAL/ANNONCES PERSONELLES

Dear "F" House Girls:  
About the tan...  
"I'll never tell."  
By the way, I thought your post-Valentine messages were very funny.  
The Perry Ellis Man

Happy Fête, Caro!  
Love tout of us.

*Students and young entrepreneurs!*  
*If you qualify, you can get an interest-free loan to help you start your business. Pick up an application at your high school, college or university placement centre. Or phone free: 1-800-387-0777.*

## STARTUP

*Business loans for young entrepreneurs*

Ministry of Skills Development  
Gregory Sorbara  
Minister

The Ontario Chamber of Commerce  
The Royal Bank of Canada

# News & Nouvelles

## Career Planning Assistants At Glendon

by Ronda Dalton

We are a service to all students seeking assistance with their job search, including summer, part-time and permanent employment opportunities.

There are several services which are offered. The *Employer Library* is a special library which provides students with information about employment, Work / study / travel abroad, and companies. *Job Search Seminars* (Workshops) give assistance individually or in groups on résumé writing and the covering letter, job search techniques, job interview preparation, and filling in UCPA applications. *On Campus Recruitment* brings representatives from business, industry and government to interview qualified students for permanent and summer employment. The *Job Board* located across from the JCR posts job notices

throughout the year, both part-time and summer positions. The *Summer Job Coordinator* is also available to assist students seeking summer employment.

Career Planning Assistants work about four hours per week at the Counselling and Career Centre assisting the Canada Employment Centre on Campus. Duties, to a certain extent, depend on the interests, skills, and personal preferences of the volunteers. Career Planning Assistants are involved in the following: Checking student résumés and job application forms; assisting students in the EMPLOYER LIBRARY in relevant job search materials; role-playing job interviews with students; directing students to appropriate services in the centre; speaking with student groups regarding job search ideas; participating in various research projects.

Working as a Career Planning Assistant can help with your own career and job search planning in many ways. You obtain valuable experience which is impressive to both employers and graduate selection committees. You learn job search techniques which can make your own employment search more effective. It is possible to make personal contacts with potential employers. We work as part of a team and develop leadership skills. You develop communication skills which are transferable to any employment situation. You

learn ways to analyse your own interests, skills, goals and values, which will help you in your own career planning. Furthermore, Career Planning Assistants have direct access to all of the CANADA EMPLOYMENT CENTRE ON CAMPUS' services and materials.

Training for the position includes communication skills, the career planning process, and job search techniques. As well, you gain knowledge of the various services of the Canada Employment Centre on Campus and the Glendon Counselling and Career Centre. Oppor-

tunities also arise to practise new skills and discuss counselling issues.

Students are eligible to apply if they will be attending Glendon College during the 1986-1987 academic year from any discipline, have maintained a B average and are available at least four hours per week.

If you are interested in applying for a position as a Career Planning Assistant and want to find out more information, drop into the Glendon Counselling and Career Centre, Glendon Hall, room 116, or phone 487-6154.

## Feature

### The Police In Your Living Room

by Dave Sanders

The Supreme Court of Canada recently ruled that police can now enter your home without a warrant. In a 8-1 decision, (Mr. Justice Gerard La Forest sharply dissenting), the nation's highest court decided that if the police have "reasonable and probable grounds" to suspect that an indictable offence has been committed, then they can enter a dwelling. However, they must first identify themselves as police officers, and give the reasons for their entry.

The decision came as the top court ordered a new trial for Paul Landry of Toronto on a charge of assaulting police. In this case, a police officer had entered an apartment to arrest Landry after being told by a witness that two youths had been seen trying the doors of locked, parked cars. It was a scuffle resulting from the officer's entry that led to the assault charge, a charge that was overturned by two lower courts on the basis that the officer had no warrant to enter the apartment. The arrest was thus illegal.

Chief Justice Brian Dickson says that the requirements for reasonable grounds, and for the police to identify themselves are to "minimize the invasiveness of arrest in a dwelling and permit the offender to maintain his dignity and privacy by walking to the doorway and surrendering himself."

Look very carefully at this statement. The Chief Justice of Canada has referred to a *suspect* (a person who, at this stage, is innocent in the eyes of the law; a person who is not even charged with an offence) as "the offender." In keeping with the authoritarian aspects of this ruling, the Chief Justice seems to feel that an accused person is automatically guilty. It is an

extremely disturbing attitude especially if one wants to insist on petty little things like the presumption of innocence.

Crown Attorney Frank Moskoff, says it's "basically a 'hot pursuit' type of situation..." If this is so, then the additional police powers are unnecessary, for 'hot pursuit' entry is already permitted under law. In the process of "giving" the police powers that they already possess, the Supreme Court has extended the powers of the police as to permit their entry into *your* home, into *any* private residence upon grounds of mere suspicion. As Mr. Justice La Forest has pointed out, the phrase "reasonable and probable grounds" is meaningless. It gives the police "a wide latitude based on vague sometimes contradictory statements which provide police with few guidelines, individuals with few definable rights, and the courts with little means of control."

It is the last statement that is the most frightening implication of his ruling. If the courts, the supreme arbiters of justice in the nation, have no powers of restraint upon police actions, then who does? No one does. The right of entry or make an arrest is placed entirely under the subjective judgement of a police officer. Regardless of the general integrity of the police, it is *not* a power that they should possess.

Moreover, as La Forest points out such right of entry can result from the vaguest of accusations. The Landry case is a vivid illustration of this. The officer entered a private home on the unsupported word of a single witness; moreover, a witness who never directly identified Landry to the police before entry. It shows just how flimsy, even meaningless, are an

individual's rights, even in his own home.

Despite the fact that the ruling only dealt with the arrest of a person, and not the seizure of goods, prominent Toronto lawyer Clayton Ruby points out that the ruling gives the police "an alternative way in a great number of cases of entering a home and conducting a search."

In terms of police searches while in the residence, Moskoff argues that police will still need a warrant "to search for drugs or stolen goods." Yet he also notes that as "a practical matter, they're going to look around..."

but I don't think they're going to do anything noticeable like turning things upside down." That's hardly the point. Whether police trash your home or not while conducting a search is irrelevant beside the fact that they shouldn't be searching at all without a warrant.

In short, we see that the potential exists for a serious breakdown in legal protection for the individual. Police can now enter your home with impunity, and conduct an unofficial warrantless search while there.

It remains to be seen if Section 24 of the Charter of Rights will be used to restrict these new powers. This section disallows evidence if the act of gathering it "brings the administration of justice into disrepute." However the need to utilize such a 'last line of defence' provision of the Constitution should not have arisen. Giving the police such powers, power that they don't need and *don't want* was an extremely foolish and dangerous move. This decision is a blow to the intelligence and integrity of the Supreme Court of Canada, and a dangerous precedent for the future.



### The Insomniac Different Cultures

by Kevin McGran

The Loved One and I, the ever-wondering Insomniac, come from two totally opposite planets. This has led us to believe that we will never be able to marry and have children (in the normal sense) fearing that they will grow up mightily confused. Parents of such differing backgrounds only serve to confuse genealogy and their kids.

The difference of which I speak is neither of nationality or creed (both of which are easily handleable) but rather of Family Relaxing Habits.

Her family lies down. They lie down a lot. They are what some might call "lazy" (I won't call them that because I still wish to go over to their house, but you can go ahead and call them that.)

If you walk into their household at any given moment, three of the four people will be in a horizontal position, eyes closed. The fourth, more than likely will be on his/her way from a sofa to a bed.

They are experts in comfort. Every room has at least two comforters and one comfortable person.

In stark contrast is my family. Not only do we sit when we watch TV, but we sit when we sleep. Comfort, to us, is not lying down, but lies (forgive the pun) in the far more esthetic and relaxing activity of having tea. Tetley. (The contrast may not be stark yet, but it will be if you continue reading. I'll point it out for you).

We have tea a lot. We are experts on tea.

For most normal people, these different forms of relaxation do not pose a problem. But, we are not most normal people. In fact, we are not any normal people. And the Loved One and I have found a way for these two passive activities to clash (and this is the "stark contrast" stuff) and border on violence.

We sat down for the evening to relax (rather, I sat, she slept). I brought with me a relaxant — tea. Romantically, she curled up beside me and fell asleep — on my arm. I was pinned. I tried to shove her — gently and lovingly — but she was now Sleeping Beauty. Trapped, I couldn't relax. I couldn't reach my tea.

You can see how the contrast is stark. You can see how this lead to possible future marital problems. You can see how analysts can make millions off my paranoia. You can see the newspaper in front of you.

As long as just one person can see my dilemma, then I have accomplished my task.

Good-night, and, for those of you who read *Bloom County*, Ack.



# HOW TO CALL FOR THE BLUE.

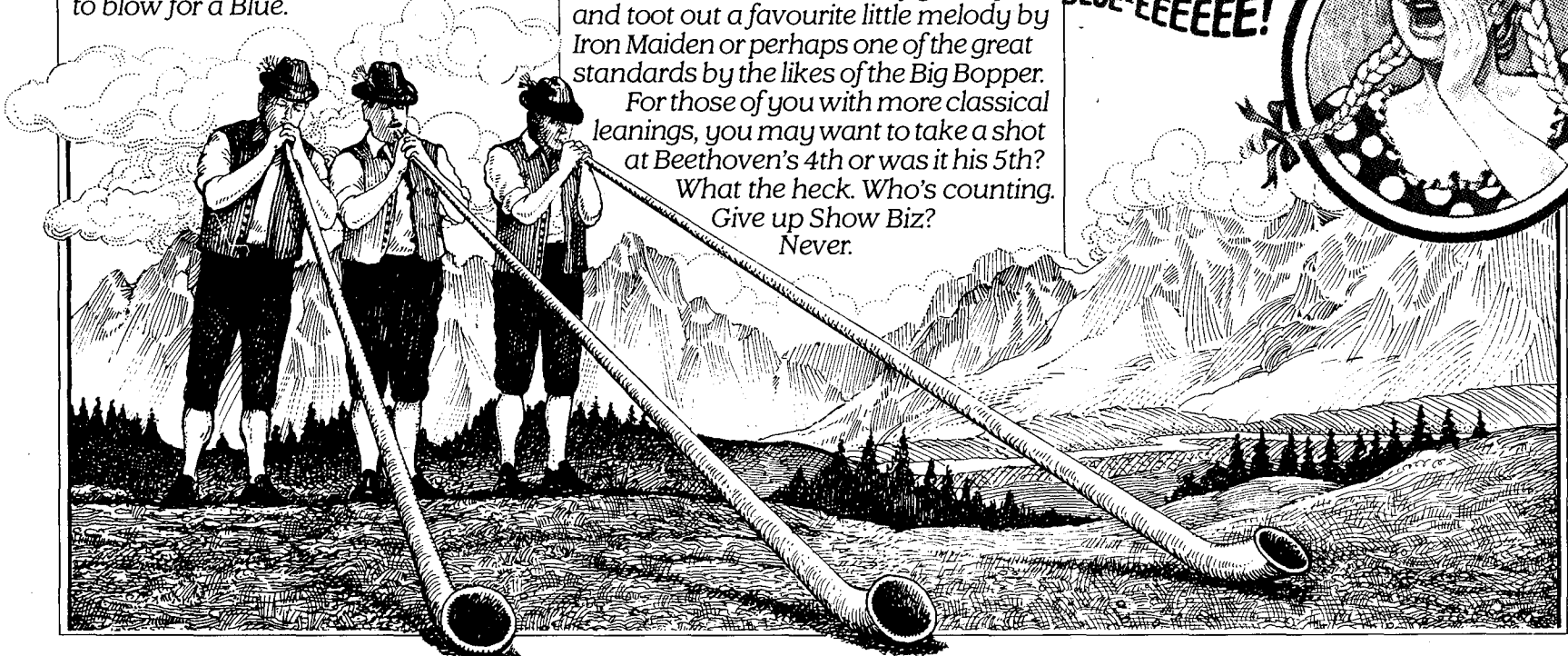


## Alpine Horn

Those experienced in calling for the clean, true taste of Blue are well aware of the value of doing so in a big way. Perhaps this accounts for the enormous increase in the sales of alpine horns.

Once used almost exclusively in old Julie Andrews movies and in commercials for cheese, the alpine horn is showing up in favourite watering holes across the country.

"Alpine horns are the new growth industry." Said one dealer. "Equally impressive..." he went on to add "are the sales of knee socks, lederhosen and Tyrolean hats." It would appear, at least for the moment, that horn fever is upon us. Which means, that it is indeed, time to blow for a Blue.



## Bottle Tooting

You may not be the song that makes the whole world sing, but hey, when it comes to stringing together a Doh, a Re and the ever popular Mi, you're no Sonny Bono either.

And what better way to share your gift than by tooting for a Labatt's Blue.

All that's required is an empty bottle of Blue and lungs like Luciano Pavarotti.

Imagine the feeling, when surrounded by friends, you raise a Blue bottle within a millimetre of your lips and toot out a favourite little melody by Iron Maiden or perhaps one of the great standards by the likes of the Big Bopper.

For those of you with more classical leanings, you may want to take a shot at Beethoven's 4th or was it his 5th? What the heck. Who's counting.

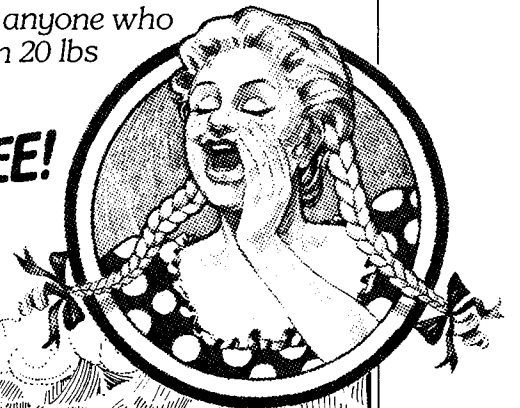
Give up Show Biz?  
Never.

## Hog Calling

Long an institution at country fairs and ho-downs, hog calling techniques have made their way far beyond the concession roads and split rail fences of our pastoral communities. In countless bars across the country, the once distinctive strains of "Sue-eeeeeeeeeeee" have been replaced by the infinitely more lyrical "Blue-eeeeeeeeeeeeee."

As popular as this technique is becoming, you would be ill advised to employ it at any function to which you are required to wear black tie or in the presence of anyone who is more than 20 lbs overweight.

BLUE-EEEEEE!



ONE IN A SERIES OF HIGHLY INFORMATIVE PRESENTATIONS AIMED AT HELPING YOU TO BETTER UNDERSTAND THE DIVERSE MEANS IN WHICH IT IS POSSIBLE TO OBTAIN ONE OR MORE BOTTLES OF BLUE, CANADA'S MOST POPULAR BEER. FOR THAT CLEAN, TRUE TASTE.

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## Letters

Dear Editor:

I was very pleased to see French coverage of the electoral speeches for this year's G.C.S.U. Spring elections (Article by François Leblanc / Vol. 25 no. 18 / Front Page). I am, however, a little concerned with the details of this article...

Firstly, I would like to point out, for the benefit of all readers of Pro Tem, that indeed several of the candidates made an effort to speak in *both* official languages.

Secondly, it should be noted that only three positions were acclaimed this year. This is a considerable victory for all students of Glendon, since traditionally the number of acclamations has been greater. Also I think that this is a very positive reflection of student involvement throughout this transitional academic year.

Thirdly, while I realize that the sound wasn't fantastic (during the electoral speeches), I think that everyone should know that the D.I.A.R. (Department of Instructional Aid Resources) responded exceptionally well to my requests. They should be congratulated for their efforts. The only reason why I did not rent a more effective P.A. system for this event was that it would have cost money to do so. I did not see any reason to spend G.C.S.U. money (during these times of "financial restraint") on a technologically enhanced audio system in order to completely fill the O.D.H. with sound.

Sure...the sound wasn't the greatest, not everyone spoke in French, and three people have been acclaimed. But why not look at it this way... the people listening to the speeches were very cooperative and maintained their composure (My God, the Caf. was actually quiet at lunch hour on a Wednesday), several people made an effort to speak in both French & English, and twelve people got involved as candidates for this year's Spring elections! This year's experience as C.R.O. has made me realize that we all have a lot of potential for productive endeavours.

One final comment: I would like to say that I have noticed a great deal of enthusiasm and hard work go into this year's elections on the part of many people. My thanks to all of the candidates, their respective campaign teams, and all of the voters. Running this year's elections has made me even more proud to be a student of Glendon College and member of this unique multicultural and bilingual community.

Congratulations to *everyone* who has participated this year.

Kenneth Haines  
Chief Returning Officer

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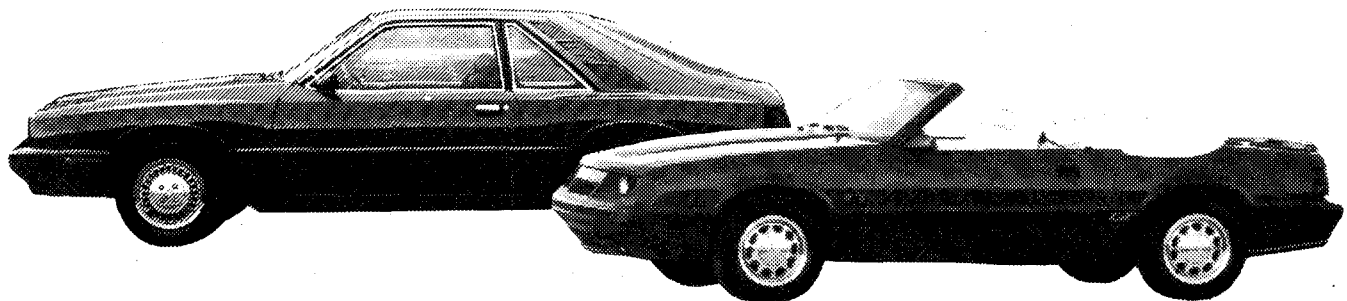
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# Entertainment

## Fine Young Cannibals

by Afsun Qureshi

**Distributor:** MCA-IRS Records

**Group:** Fine Young Cannibals

Ask Andy Cox, guitarist for the Fine Young Cannibals (on MCA-IRS records) about his involvement with the English Beat, and he'll answer you politely. Ask him about touring North America, and again, he'll answer you politely. But ask him about the British mining strike in 1985, and watch a metamorphosis from a polite young man, to outraged malcontent; "It was absolutely terrible. I know you always hear exaggerated stories about police brutality, but this was real. It was a case of the police simply beating up on the striking miners. The bobbies would come in groups and wave their paycheck stubs at these starving miners. I was watching on TV one day a Welsh man being beaten. He dropped his briefcase in the scuffle, and when he went to pick it up, they just attacked him over and over — and he was totally apart from the whole thing. Can you imagine what they would have done to the miners off-camera?"

Pause

"Got any good jokes?"

It took more than just a good joke to lighten the mood. Andy Cox, ex-Beat member, present Fine Young Cannibals member is concerned about the state of things in his native England. He's concerned about massive unemployment, loss of union power, and race riots. He admitted that even when he was a young lad, he seriously thought that the future held "chronic unemployment" for him. Certainly, the music of the Cannibals is proof of the pessimistic mood of Cox, and a barometer of the unrest among the young in England. When mentioned that cuts like *Blue* and *Johnny Come Home* carried with them a feeling of sadness, he nodded his head vigorously. Fittingly, the melancholy in their music isn't deliberate or studied, "It's just the way we sound..."

Upon the breakup of the Beat (which according to Cox came as a "great relief"), Cox and bassist David Steele began looking for a vocalist that suited their style. Their search took them to MTV where they made their search public. Nearly 300 tapes came in but according to Cox; "We got in a lot of bozos on tapes, and a lot of weird pictures..." Finally they found what they were looking for in Roland Gift, a Birmingham native who was doing the bar circuit with a band called the Accrylix. Cox said that he and Steele like him, "...partly because of the shirt he had on." Shirt or no shirt, the Fine Young Cannibals were complete.

Their first record, simply entitled *Fine Young Cannibals*, incorporates their love of American R&B, and soul with their own unique style. Although the structure of the music (ranging from simple love ballads, to danceable tunes with

unspectacular lyrics) isn't different, the sound is. The F.Y.C. use instruments such as the muted trumpet, and electric sitar to incorporate a totally new sound, thereby standing out amongst the synthesized similarities of their contemporaries. Roland Gift's voice, rich and soulful (and sometimes an effective fake drunken slur), is an instrument in itself. Combined with Cox's master guitar skills, and Steele's steady big bass sound, you've got a distinct and unique band.

"The creative process was simple, really" Cox said over endless cups of herbal tea, "A tune would just come in my head, I would hand it over to Roland, and he'd start playing around with it. We wouldn't wait around to become inspired. The hardest part of the whole thing was trying to find a record company that would sign us. They had a nasty habit of finding out that David and I were ex-Beat. Oh yeah," said he, registering the shock waves, "It was a definite disadvantage. The last two Beat albums were terrible. The only good one was the first. The Beat had died to nothing in England. Record companies wouldn't sign us so easily..." His mention of the Beat gave us the go ahead to start asking questions about his ex-band...

"How did the Beat break-up? Well, one day I got a phone call from our accountant. He told me it was over, that Dave (Wakeling) and (Rankin) Roger left. That was it. No bad feelings, none at all. We were all enormously relieved. Instinctively, I went over to talk to David, to see what we could get together. Dave and Roger did the same, I guess."

Did General Public's success, (albeit short) make them nervous or anxious at all? "Not at all. General Public weren't nearly as popular in England as they were in North America. I hadn't even heard *Tenderloin* over there. In fact, I still haven't heard it. There was no pressure. Actually, I haven't even seen Dave or Roger since the breakup."

But, there was still some affiliation. Beat producer Bob Sargeant produced *Blue* for the Cannibals.

"Yeah, but it didn't turn out so well. The relationship wasn't so great. Nothing to do with the Beat, just personal problems. But Saxa (saxophonist with the Beat) was great. He did the sax for *Funny How Love Is*. He's involved with a band now that was in the studio the same time we were. It worked well. Jimmy Sommerville was around as well. He did backing vocals on *Suspicious Minds* (an Elvis remake). He loves us. We are his favourite group around now."

The concert at R.P.M. Thursday night was a sold-out event. The crowd was university jock and yuppie laden. Very disappointing but at least they were enthusiastic. Roland Gift was obviously not affect by

jet-lag or exhaustion, but Cox seemed tired, perhaps also because of him "inexplicably sore heel". David Steele was completely absorbed into his bass, not even acknowledging the crowd. His trademark rubber leg dance (leftover of Beat days) was the only indication that he was having a good time. The trumpet player, Graeme Hamilton, a good talent seemed highly bored. Nonetheless, the show was electric, mainly because of Gift's energy. Starting off with *Don't Ask Me To Choose* and *Couldn't Care More*, they effectively warmed up the crowd. *Blue* and Gift's soulful ballad *Funny How Love Is* had the girls in the crowd swooning and begging for more. And they gave more with a double encore. The crowd



loved the second encore, when Gift and Cox engaged themselves in dance during their fine remake of *Suspicious Minds*. The set was only 40 minutes in length, but that's only because they only have material from one album and the "B" side of 2

singles. One fan, in Beat paraphenilia, grumbled that they could have done more to elongate the set — more of old Beat material like General Public does in concert. Thank God they didn't. It would have ruined the whole thing.

## Culture Club Moves Away

by Scott Anderson

*Move Away* (Extended Version)

**Distributor:** Virgin Records

**Group:** Culture Club

Gone is the make-up, the weird clothes and the long hair. What remains is the voice.

Culture Club has returned to the scene after a year's hiatus with their new hit single *Move Away* (Virgin Records). It seems that the year off was put to good use as the band's music is tighter and funkier — a return

to their earlier music.

*Move Away* is one of the more funkier, danceable tunes that this band has put out in a while. George's inimitable voice flows ideally over the kicking, pulsing beat of the bass and drums. Even the range of his voice has increased from the mid-register warble of a few years back. The end result of all this is a tune which is aimed more towards the conservative FM stations than the boppy AM ones.

*Sexuality* (side B) is more of the same funky music except that the lyrics fall far short of *Move Away*. More musical than lyrical this tune enables the Club to have fun with their music.

More and more bands are taking time off, changing their musical direction and resurfacing to score big on the charts. It is a wise move in this age of changing music and audience's varying musical tastes.

This move may prove to help the boys in a big way.

## 18 Candles

by Cathy da Costa

*Pretty in Pink* is a movie about another Molly Ringwald (of *16 Candles* and *The Breakfast Club* fame) character but this time sans Anthony Michael Hall. Replacing him is Jon Cryer as Duckie (the name says it all), while Andrew McCarthy, as Blane, takes the place of the guy with the red sports car. Blane drives a BMW. Although she is again chased by a quasi-wimp and wants a quasi-hunk, that is not the focus of this particular movie.

The focus of the movie is whether or not "it can happen" between a "richie" and a "mutant". She lives beside the tracks and therefore belongs to the poorer class. She has a unique style of dress, combining things that she has made with things bought second hand. As well, all of her friends are poor. The mutants hang out in a certain part of the school grounds, they all dress wierd, and a lot of them have punk hairdos. Blane is a "richie". He lives in a big house, drives an expensive car, dresses really nicely, and has a full complement of rich friends. On Friday nights, mutants go to the local club to listen to a live band while richies go to someone's house for a party during which they get very drunk. As a rule, mutants and richies don't mix because they hate each other. The question is, can Andie and Blane avoid the social stigma and have a successful relationship? The answer evolves throughout the

movie.

Again, Molly Ringwald has an understanding father. This time his name is Jack Walsh and he is played by Harry Dean Stanton. He is so good at his part that it is hard to believe that he is acting. His screen personality is very natural and at times seems to be that of a realist — especially when he talks to Duckie. From his personality, it is easy to see where Andie gets her strength, for she is a very strong character. She is able to talk very freely and honestly to her father, without regretting the fact that she no longer has a mother. Andie is also "scholarship material". Not only this, but she displays artistic talents. In the end, it's easy to see why so many guys are attracted to her.

Another attractive character is Iona, played by Annie Potts. Iona is very charming and very versatile as seen by the various outfits she wears in the movie. She, the manager of "Trax", the record store where Andie works. It seems like Iona has taken the place of a mother to Andie. The two have a lot in common, including artistic talents (she very creatively staples records to the ceiling) and taste in men (very good taste, I might add). Iona and Duckie bring most of the humour to the movie, as she is witty and he is funny.

Overall, this is a typical high school comedy with the usual romantic plot. However, the characters are very interesting as a result of the good acting. The music is excellent too,

featuring such groups as the Psychedelic Furs, Nik Kershaw, Orchestral Maneuvers in the Dark, and The Smiths. It is worth seeing because of the splendid performance and poignant humour.

## NEED ADVICE??

Dear Marie,

I'm in my second year here at Glendon and I'm gay. I'm writing to you because I need some advise concerning AIDS. I met this guy and I've fallen in love and now I think it's time for our relationship to proceed into new dimensions. I'm not saying that my boyfriend has AIDS. I'm only saying that I don't want to catch AIDS. What do you suggest?

Concerned.

Dear Concerned,

Your concerns are valid ones which I'm sure many people share. There is no cure for Acquired Immune Deficiency Syndrome. While there are no completely reliable methods of preventing AIDS, some medical experts suggest that using condoms may reduce the chances of the disease from being spread. Other than that, a monogamous relationship will be much safer for you and your partner.

Marie

**Letters to Marie should be dropped off at the Pro Tem offices and make sure to address to Marie for complete confidentiality.**



## WILDCATS

### Artaud Captive:

#### Du délirium artique bien dosé

par Marie-France Bornais

La quatrième présentation du Théâtre Glendon pour cette saison, *Artaud at Rodez*, est un franc succès.

La pièce, écrite par Charles Marowitz en 1977, est une suite de "flashes" dramatico-poétiques racontant la vie d'Antonin Artaud. Personnage controversé des années 20 à 50, il fut tour à tour comédien, directeur écrivain, peintre et poète. Bien qu'il suscite la curiosité autant que l'admiration chez les intellectuels de l'Intelligentzia du temps, Artaud, est balancé d'un asile à l'autre car ses pensées surréalistes sont trop empreintes de schizophrénie.

Après un court voyage en Irlande, Artaud est déporté et rentre au Havre dans une camisole de force. Il séjourne ensuite dans plusieurs "institutions" pour enfin être placé sous les ordres du Dr. Ferdière, à Rodez. Cet éminent psychiatre, homme de science doublé d'un artiste déchu, veut redonner à Artaud les moyens de retrouver son génie. Mais, la frontière entre la folie et le génie étant floue, on joue sur cette dualité pour laisser libre cours à l'imagination d'Artaud...et du Dr. Ferdière car il est parfois difficile de dire lequel des deux est le plus fou...

Enfin, on a réalisé dans *Artaud at Rodez* une mixture bien dosée de délirium tremens artistique et de génie contrôlé. Veljko Pajkovic y joue Artaud d'une façon poignante et remarquable. A noter aussi sa ressemblance physique avec Artaud. De même, René Lapalme interprète le Dr. Ferdière avec beaucoup de justesse et de qualité.

Fait intéressant: la pièce est jouée en Français et en Anglais, et les comédiens se sont sortis avec brio de cette difficulté, présente spécialement lors des "monologues superposés". Les effets audio-visuels sont intéressants, intelligents et bien

placés, particulièrement en finale. Cependant, la musique enterre quelquefois la voix des comédiens et il devient alors difficile de saisir les paroles.

La mise en scène, habilement dirigée par Robert Wallace, mets en valeur le jeu des comédiens et les décors sont utilisés au même effet. Bref, une pièce fascinante, d'ailleurs très bien accueillie par le public, qu'on se devait de voir.

par Marie-Josée Roy

C'est jeudi soir dernier que je me suis rendue au Théâtre Glendon pour assister à la troisième représentation de la magistrale pièce: *Artaud at Rodez*, un chef d'oeuvre.

C'est devant une salle bondée que nos artistes à nous, ont interprété ce drame de Charles Marowitz.

Sur un fond de scène obscur, prenait place un décor sobre, presque démuné, taché de noir et de blanc. Rien de bien superficiel mais plutôt un espace qui emplissait de par sa nudité, le déroulement du drame. L'obscurité se fit...silence, on joue!

L'apparition d'Artaud vint éclaircir d'une lumière encore faible, la scène. Sous nos yeux, se déroulant de façon chronologique, une séquelle dramatique au parfum réaliste. L'enfer vécu par ce grand dramaturge, se dessinait, se concrétisait dans ses moindres détails, et toute l'assistance en fut captivée.

Cette pièce a su émouvoir toucher son auditoire. Le travail remarquable de Pajkovic, Lapalme ainsi que celui des autres membres de la troupe, frisait la perfection.

"Artaud at Rodez" n'en demeure pas moins une histoire vécue, un drame de l'histoire contemporaine qui fut magnifiquement interprétée par quelques talents horspairs qui circulent régulièrement sur notre territoire glendonien.

Bravo à toute la troupe!

by Lisa Herz

February has hit with undue force this year and the standard greeting at Glendon, "hi", has been replaced by a menacing guttural snarl. Not the healthiest of working atmospheres. Because of this general nastiness in the air, I was grateful when the kind souls at Warner Bros. sent tickets for the new Goldie Hawn movie *Wildcats*.

What? A teen sports flick, you say? Goldie Hawn pursing her lips and wrinkling her brow for two hours whilst gaining the respect of any unruly football team and winning the championship to boot? Well, yeah. But wait...it's fun.

Granted, this is no artistic masterpiece. But if I can slip into a pseudo-literary-critic-technique, permit me to expand on this through the auteur theory. This, simply stated, is: when stuck for a critique, mention the producer/director's previous films and how the one in question is another in a long line of greatness. Now, Goldie Hawn, who developed this picture first gained renown as a producer with *Private Benjamin*. That film was a great success; Goldie being half defiant, independent and female, and half wrinkled brow, pursed lips, confused (not dumb) blonde.

She plays essentially the same part in *Wildcats*. She is Molly McGrath, a divorced mother of two who wants to coach varsity football and gets a job at the most dangerous and pathetic school in town. The principal prowls the halls with Dobermans and the football team only won one game in the past season by default (the other team's bus broke down).

Despite the fact that the story-line is hopelessly predictable, Hawn manages to keep it interesting through the inclusion of the divorced mother subplot. Whenever the football antics get too silly, a little realism is injected. And conversely, when the film threatens to get too 'sensitive' and male members of the audience begin to squirm, the



Wildcats with Goldie Hawn.

main plot comes back with renewed crudity and sight-gags. Perhaps there was too much foul language (and

coming from a woman! Shocking!) but in the midst of a miserable February, high art is not needed; good trash is!

## Sports

### The Finish Line

by Hugh Mansfield

Over the past five months, we have witnessed the rise and fall, rise and fall, rise and fall, and rise of the Toronto Maple Leafs. As a staunch supporter of the Leafs I have gone through more valleys than peaks during the past 17 years. Lately, however, it would appear we are reaching another peak. The Leafs will make the playoffs for the first time in three seasons (thanks to Detroit's ineptness) and the promise of rookie talent seems overwhelmingly good. Russ Courtnall has blossomed into a fine centre man along with Steve Thomas who has proven himself as a bona-fide left winger. Of course, we cannot forget the infamous number 17 (Wendel Clark) who has captured the hearts of hockey fans in Toronto and is probably single-handedly responsible for the rise in attendance at Maple Leaf Gardens.

Dan Maloney seems to be communicating better with the players who have responded by playing solid 500 hockey for the past two months. If the standings remain the same, one would have to be optimistic about the Leafs surviving their first round opponents, the Chicago Blackhawks. The Leafs hold the edge in the season series and rise to the occasion when playing the Hawks.

### Body Shop and Brand A Advance to Semi-Finals

by Hugh Mansfield

In playoff action last week both the Body Shop and the Brand A teams advanced to the semi-finals.

The Body Shop almost blew a 4 goal lead as the Marauders closed the score to 9-8 early in the third period. However, the Body Shop regrouped and wound up winning the game by a score of 14-9. Good effort Marauders!!

In other quarter final action, the Brand A team overcame a 7-6 lead after two periods plugging 7 goals in the third period to win 13-9 over the Drakes. For the most part, it was an exciting game but injuries to the Drakes (Nicholas Simard) forced a goaltending change which might have decided the outcome of the game. At one point during the third period, the Brand A team was forced to play with half a hockey stick due to the irrational behaviour of one of their players who had been benched for his playing performance. Fortunately, he was returned to the floor and contributed his offensive talent in the third period rally. Stayed tuned next week for more G.F.H.L. action.

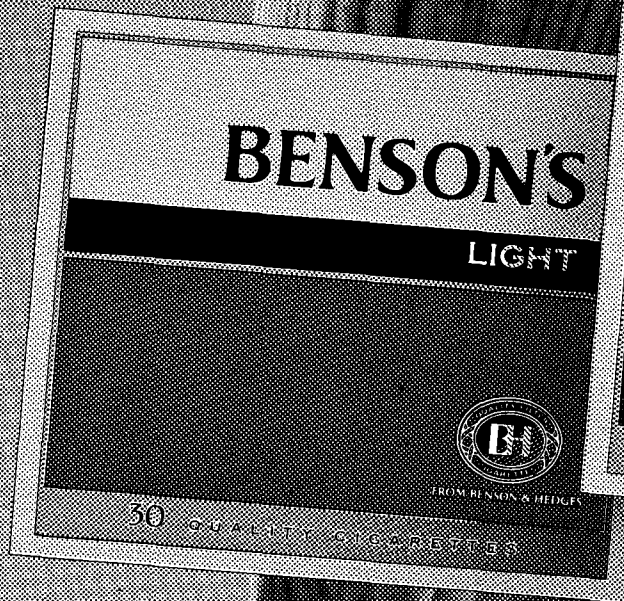
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